

ANDREAS HAMMERSCHMIDT

DIALOGI

TOME II
1625

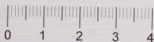
Herzog August Bibliothek Wolfenbüttel



Gray Scale



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Geistlicher
DIALOGEN
Vnder Theil /

Darinnen
Herrn Spitzens
Hohes Lied Salomonis

In I. und 2. Vocal-Stimmen / 2. Violen / einem In-
strumental- und General-Baß componiret,

Von
Andrea Hammerschmieden. *Hammerschmieden*
BASSUS INSTRUMENTALIS.



Dresden /

Gedruckt und verlegt durch Gmel Bergens / Buchst.
Durchl. zu Sachsen Hof-Buchdruckers / Sel. Erben/
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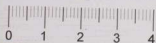
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I.

à 3. vel 4.

Bass. Instr.



Jehſter ſagt in ſüßen Schmerzen/ ec.



Symphon.



Dein Geruch



Naaaaa h

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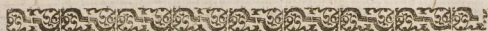
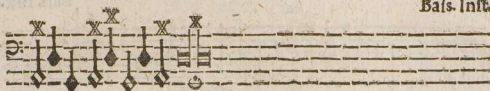


Handwritten musical score for Bassoon (Bafs. Inf.). The score consists of seven staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. Annotations include:

- Symphon.* (Symphony) written below the first staff.
- Seuch mich hinter dir* written below the second staff.
- Symphon.* (Symphony) written below the fourth staff.
- Wenn darff ich* written below the sixth staff.

The score is marked with various numbers (6, 4, 3) and symbols (X, S) indicating specific musical features or performance instructions.





II. à 4. vel 5. Voc.



AAAAA

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Bafs. Inft.

Symphon.

Du biß schön

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Gray Scale



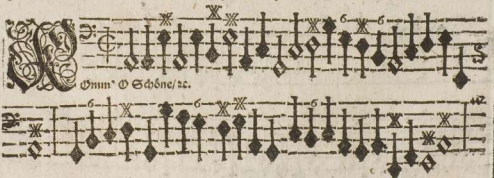


Bafs. Inf.

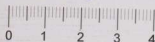


III.

à 3. vcl 4.



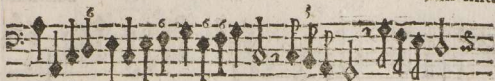
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Gray Scale



Bass. Inst.



Symphon.



Nichts ist erawtig



Symphon.



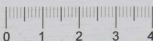
Der fast blawe Feigenbaum



Symphon.

Bbbbb

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Bass. Inst.



V. à 3. vel 4. Voc.



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0 1 2 3 4 Gray Scale



Bass. Inf.



Lilien



Symphon.



Bbbbbb ff

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Gray Scale



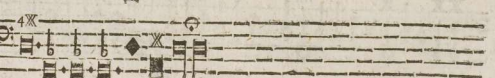
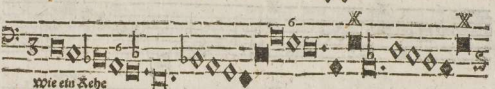
Bass. Inf.



Wann der rothe



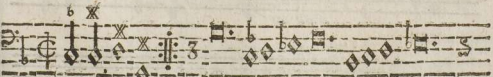
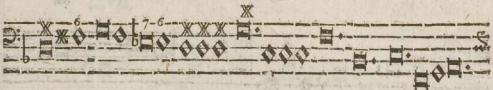
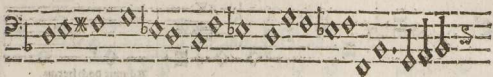
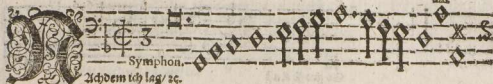
Wie ein Zehe



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0 1 2 3 4 Gray Scale





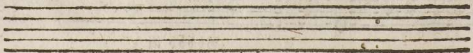
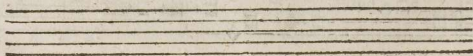
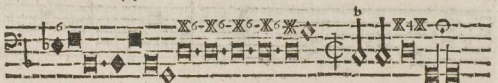
Bbbbb

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Ein Lied wie ichöne/ etc.

6

3

Presto

Wie ferren

4

6

4

6

4

Symphon.

Die Zähne

6

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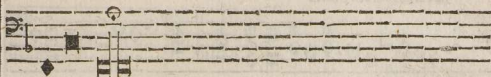


Handwritten musical score for Violin I & II, Bassoon, and Antiphonal parts. The score consists of seven staves. The first staff is marked "Presto" and "Hoch rother". The second staff is marked "4X". The third staff is marked "4X". The fourth staff is marked "Als wie zur". The fifth staff is marked "6X". The sixth staff is marked "3". The seventh staff is marked "6X". The notation includes various musical symbols such as notes, rests, and dynamic markings.

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0 1 2 3 4 Gray Scale

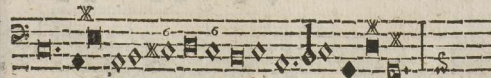
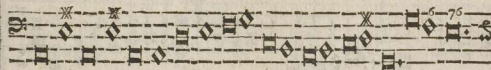




IIV

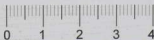
VIII.

á 4. vcl 5. Voc.



CCCC

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Gray Scale

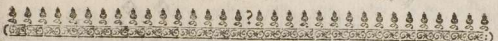


Ich bin schon in den Garten

Komm Herdwin

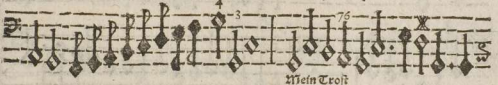
Hier kommt ihr Freunde

Bass. Inst.



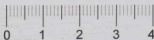
IX.

a 3. vcl 4. Voc.



Ecce ff

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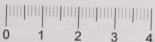


Gray Scale





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Gray Scale



Bafs. Infl.



X.

à 4. vel 5. Voc.



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Gray Scale

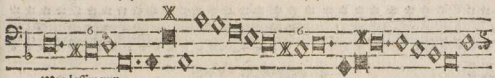
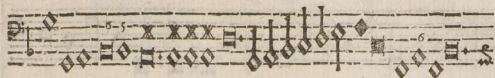


Handwritten musical score for Bass Instrument (Bass. Inst.). The score consists of seven staves of music, featuring diamond-shaped notes and various musical symbols (accents, slurs, and rests). The lyrics are written below the staves:

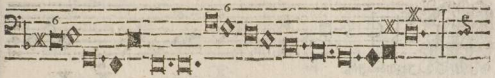
Ich bin und bleib des Liebsten

Symphon.

Was seht ihr



Wir lassen nur



Wir wollen sehn



Aldenn will ich





XI.

à 4. vel 5. Voc.



Bass. Inst.

Handwritten musical score for Bass Instrument (Bass. Inst.) and Symphony. The score consists of eight staves. The first seven staves are for the Bass Instrument, and the eighth staff is for the Symphony. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The second staff has a time signature of 3/4. The third staff has a time signature of 6/8. The fourth staff has a time signature of 3/4. The fifth staff has a time signature of 6/8. The sixth staff has a time signature of 3/4. The seventh staff has a time signature of 6/8. The eighth staff has a time signature of 3/4. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The second staff has a time signature of 3/4. The third staff has a time signature of 6/8. The fourth staff has a time signature of 3/4. The fifth staff has a time signature of 6/8. The sixth staff has a time signature of 3/4. The seventh staff has a time signature of 6/8. The eighth staff has a time signature of 3/4.

Symphon.

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Gray Scale





XII.

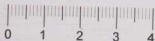
à 4. vel 5. Voc.



Ein Herzog welche du



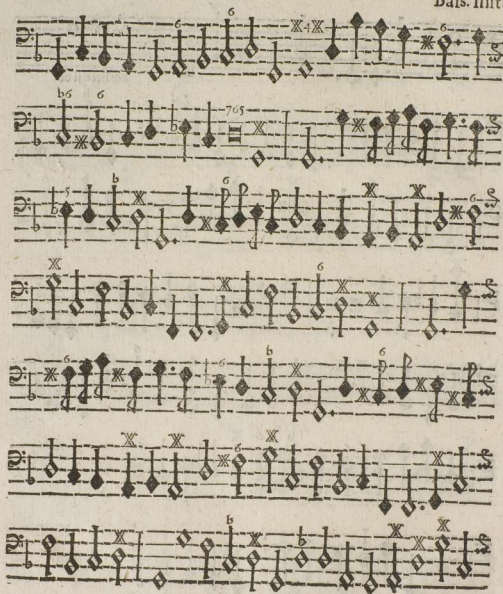
Herzog August Bibliothek Wolfenbüttel



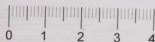
Gray Scale







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Gray Scale



Bass. Inst.



ENDE des Hohen Liedes.



000000

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Gray Scale



XIII. Aria, à 3. vel 4. Voc.

Bass. Inf.

Symphon. Vgend ist der beste Freund

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0 1 2 3 4 Gray Scale



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Gray Scale





Presto

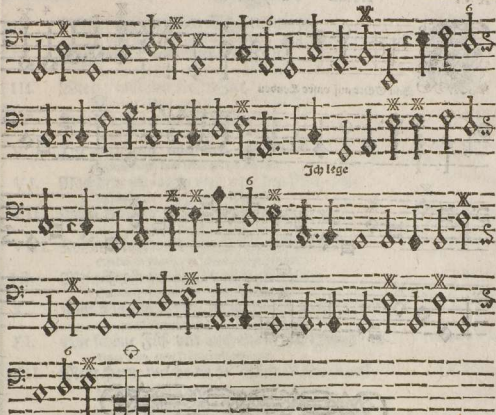
Symphon.

Et O Pte das Herze giebet

Musical score for Bass Continuo, featuring seven staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'Presto' and 'Symphon.'. The score is written in a historical style, likely from the 18th century.



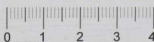
Bass. Instr.



Ich lege

Geete

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Gray Scale



XV.

Aria. à 3. Voc.

Bass. Inst.



Senn Gott auf unsre Lenden



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Register.

I	I.	Liebfster sagt in süßen Schmerzen / 1c. <i>Cantus solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
II	II.	Sag D Sonne meiner Seele / 1c. <i>Cantus & Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
III	III.	Wie der güldnen Rosen Zier / 1c. <i>Cantus & Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
VI	IV.	Komm D Schöne wo ich bin / 1c. <i>Tenor solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
V	V.	Der mich mehr noch liebt als sich / 1c. <i>Cantus solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
IV	VI.	Nachdem ich lag in meinem öden Bette / 1c. <i>Cantus solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
IV	VII.	Mein Lieb wie schöne bist doch du / 1c. <i>Tenor solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
IV	VIII.	Komm Nordwind du / D Sud steh auf / 1c. <i>Cantus & Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
XI	IX.	Mein Trost auf den ich alles richte / 1c. <i>Cantus solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
X	X.	Komm Liebste komm / was fleuchst du denn für mir? <i>Cantus & Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
IX	XI.	Wie schöne Fuß vnd auch wie schöne Schuh / 1c. <i>Tenor solus, cum Tribus Instrumentis.</i>	à 4. vel 5.
IX	XII.	Mein Herze welche du die stillen Gärte liebest / 1c. <i>Cantus & Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
		E N D des Hohen Liedes.	
IX	XIII.	Tugend ist der beste Freund / 1c. Aria. <i>Tenor solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
VIX	XIV.	Wer Gott das Herze giebet / 1c. Aria. <i>Duo Canti, cum Duobus Instrumentis.</i>	à 4. vel 5.
VX	XV.	Wenn Gott auf vnstre Lenden / 1c. Aria. <i>Duo Canti & Bassus, absq. Instrumentis</i>	à 3. vel 4.

E N D

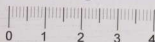
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Gray Scale



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Gray Scale



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0 1 2 3 4

Gray Scale

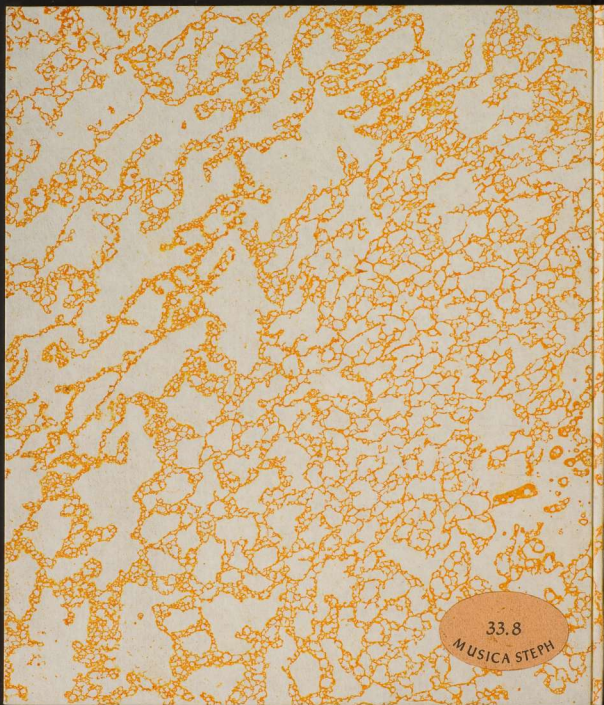


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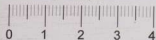


Gray Scale





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Gray Scale

